

IN CHECKED SUITINGS

Four Effects in Black and White at a Luncheon.

GOWNS THAT SHOWED THE MODES

The Trying Hat of the Hour and the Stylish Waistcoats.

Stripes May Be More Chic Than Checks Later in the Season—The Skirt of the Moment Shows Tulle Phases and Also Bell Phases—Lace Coats and Dust Coats in New Designs—A Well Evening Coat—The Hot Weather Gowns.

The fashionable crowd has ebbed away from the city and, although seaside and mountain resorts are still lovely, country homes all around New York are open and filled with house parties. Still there are enough smart folk left in town to make an interesting showing in the Park, on the Avenue and in the popular restaurants; and, at luncheon or dinner hour, even the women who have abandoned city for country are often in evidence at these same restaurants.

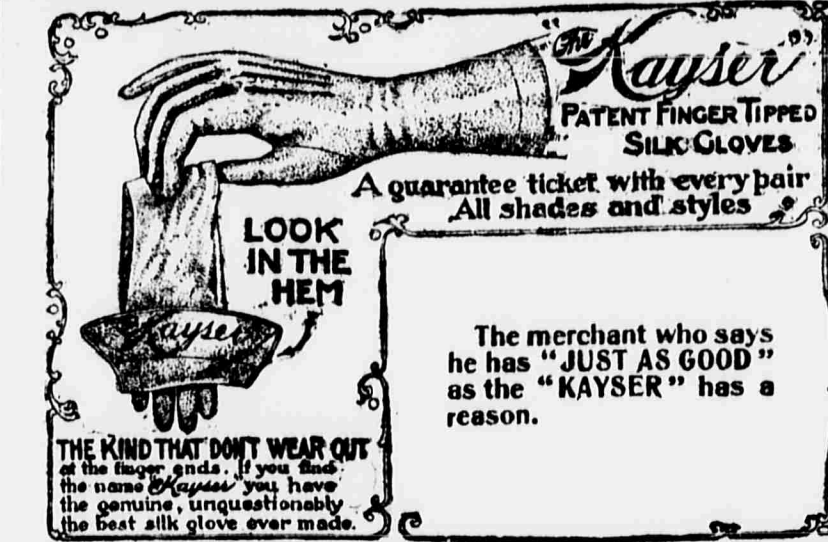
In these days of automobiles it is easy

coat, double breasted, tight fitting and short, with revers of black velvet and black velvet buttons.

All four of the hats tilted forward in the approved audacious fashion and were moderately small, but only one was actually evening. There's no getting around the fact that the eccentric little hat of the season, coquettish as it is, is well worn by very few women.

Not in many years have we had so trying, so exacting a fad in millinery as this one, and, humbly admitting that the hats are full of charming possibilities in combination with just the right face and coiffure, one may respectfully submit the statement that a large majority of the women one sees in the new hats look more or less like frights. The women themselves have realized this fact, and although the small tip tilted hat is the height of the mode it is not adopted even by all of the ultra-fashionable, and the milliners have been called upon to modify most of the bizarre models.

Going back for a moment to the women of the checked frocks, those frocks, while they showed a certain monotony of material, illustrated many of the prevailing notes in the province of the street frock or walking frock. For one thing, all four of the skirts were shorter than last season's walking skirt, and this characteristic is



of the smartest French traveling costumes; and the plain waistcoat is perhaps even more modish than the trimmed one, a severely tailored little waistcoat of piqué appearing often in connection with the walking skirt, and this characteristic is

The skirt of the moment shows many phases, and just what we are to expect in the fall nobody can definitely say. The resurrection of the old time bell and umbrella skirts, with slight modifications, is a striking phenomenon in the sphere of the

the checked costumes by using bias bands of the checked stuff for strapping and trimming, and often, not only in checked goods, but in other materials as well, self bands or bands of the same color as the frock, but of contrasting material are inset instead of being applied, the edges of the frock material being stitched down smoothly to the band.

Velvet is effective when let into broadcloth in this fashion and cloth is used in this way with silk, or silk with cloth. Bands of very fine transverse tucking in the same material as that used for the frock are seen upon some very successful woolen and silk costumes.

Vertical bands of lace reaching from hem to waistband are the only trimming of some exceedingly pretty full or sun plaited skirts in sheer, soft material. One of the frocks pictured in the large out was made with such a skirt, and the bodice and sleeves had the same lines of lace.

A lace guimpe and draped bertha of lace, a liberty satin girdle, liberty ribbon folded around the shoulders and tied in a bow at the front, two little bows of liberty ribbon at the throat, and others on the sleeves were the other trimming details of this model, which while hardly simple, was by no means complicated.

The lace coat, also illustrated in the large



these lace and mousseline gowns, and some exceedingly chic models have been turned out in a soft coral pink, relieved by cream lace around the throat.

The season of the dust coat is here, and new evening coats, too, are being designed for the protection of the filmy summer toilettes. Oddly enough, where frock bodices are of accentuated waist length, the new separate coats show a decided tendency toward Empire lines.

There are, of course, the redingotes, the

of lace. A soft lace drapery went round the shoulders and jangled down the fronts, and there were deep falls of lace from the sleeves.

Another coat exhibited at the same place on the same evening was of black chintilly over rose color with wreaths of tiny roses and knots of black velvet ribbon for trimming.

Genuine summer gowns have not been worn yet, though the silk mousselines, chiffons and sheer silks will be as appropriate for midsummer days as they are now, and these stuffs are worn for evening occasions now as they have been worn all summer. An examination of a large number of sheer frocks ready for sending out from one fashionable dress-making establishment showed no decided novelty of which mention has not already been made here.

Princess lingerie gowns and frocks with silk coats and sheer skirts were well represented, and one of the latter deserves a line of description, not by virtue of novelty of design, but because its color scheme was unusual.

The draped silk bodice with basque back was of striped silk, in a soft light silvery gray green and a yellow too light for brown, too soft for orange, too deep for apricot, a soft faded yellow with a dash of ripe apricot in it. The skirt was of white silk mousseline and lace, and heading the flounces were garlands of wee chiffon roses shading from the yellow whose description we have already attempted up to a pinkish buff and down to a brown with the same bluish in it. The roses appeared too on the front of the bodice and labels of lace and headed the lace frills of the elbow sleeves.

In these same frilly yellows shading from buff to brown was a silk mousseline frock flowered in a large rose design on a white ground and lace trimmed. A girl was in one of the middle shades of the yellows.

The lavender, lilac and mauve tints shading down to the purples are retaining their popularity, and there were several frocks in these tones among those referred to. One of delicate lilac silk mousseline was as pretty as it was simple, and the sketch of it shown here will give a good idea of its details.

In pinkish lilac, too, was a frock of sheerest chiffon tulle, trimmed with fine plaiting frills of the silk and cream batiste embroidery motifs showing lilac in the embroidery. The coat was one of the delectable absurd little garments, loose, vague, as much like a shoulder cape as a coat, and under it was to be worn a blouse of the openwork batiste embroidery in lilac and cream, with creamy valenciennes trimming it at throat and wrists.

A frock of fine white lawn trimmed in bands of transverse tucking and in lace was one of the simpler models, and is reproduced in one of the small pictures. A fine black and white striped veiling over pink unlined fresh dillies with serviceableness and was one of the smartest frocks of the group.

The new very sheer silks are a boon to the woman who spends her summer or part of her summer at the seashore, for while being warm or looking heavy they have firmness of texture enough to resist the dampness that leaves silk mousseline, chiffon and fine lingerie stuffs limp after one wearing. Silks of the radium type are being made up for seashore use, and the chiffon taffetas, while not so exquisite and gleaming for evening wear, are even more durable and very modish.

The silk coat and sheer skirt costume, too, is a desirable one for seashore wear, for a skirt is much more easily pressed and freshened than a bodice.



Directoire and Louis models, the box and semi-fitting tailor coats, and the frivolous little shoulder wraps, but the newest things in the dust coat and evening coat classes are short waisted Empire models, and one sees many such coats in cloth, silk, mousseline, &c., worn over restaurant dinner gowns or with dressy carriage toilettes.

The white cloth coat of the central group is a particularly attractive Empire model with its broad bands of Irish lace running from shoulders to hem and with the lacing across the back of the short waist. Another less elaborate Empire coat shown in one of the small sketches is as good in its more severe way.

The latter was fashioned of champagne broadcloth of the lightest, most supple kind and trimmed in touches of dark brown velvet and lace. The broadcloths to-day are so light and soft that they may rank appropriately among summer stuffs, and for that reason the makers are using cloth for perhaps a majority of the best coat models though there are, too, innumerable attractive coats of silk.

A particularly well evening coat worn by one of a restaurant party was cut on Empire lines and made of what seemed to be a very coarse white net over white chiffon and sheer, delicately flowered silk. The net skirts of the coat hung very full from an Empire girdle of large corded shirring, and at the bottom was set a deep flounce bordered and beaded by wide bands

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TWO FROCKS OF LACE AND MOUSSELINE AND A COAT OF WHITE CLOTH AND IRISH LACE.

to be noticed in a large percentage of the skirts belonging to very smart walking costumes.

Perhaps the difficulty of lifting the full plaited skirt when one encounters real mud or wet pavements has had something to do with the shortening of the skirt, but, whatever the cause, the result is here. Many women have their skirts cut barely to clear, but the most fashionable women, unless their figures absolutely forbid it, are wearing their short summer skirts really short enough to be practical. The mode is not becoming to all and not im-

boleros or long coats.

The embroidered collar and sleeve trimming of linen or other wash material upon frocks of wool or silk is one of the season's fads, and another fad is the use of velvet collars upon linen and other tub materials lending themselves to a tailor finish. The velvet collars noticed upon two of the

models of the season have square corner

tunics slit all the way up the side in what might be called apron effect and trimmed with insert lace and lace frills, and other overskirts are of the peplum order, shortest in front and crossing over where the fronts meet below the waist line, but none of these more eccentric models is so graceful and pretty as the bell shaped tunic, pointed in front and back.

Some of the models have square corner tunics slit all the way up the side in what might be called apron effect and trimmed with insert lace and lace frills, and other overskirts are of the peplum order, shortest in front and crossing over where the fronts meet below the waist line, but none of these more eccentric models is so graceful and pretty as the bell shaped tunic, pointed in front and back.

All of the various skirt innovations suggestive of panniers have met with indifference or disapproval at the hands of woman-kind, although some of the great Parisian dressmakers have been insistent in exploiting the tentative hip draperies, and a few fashionable women have accepted the idea. Panniers may come, but evidently their day is not yet, and, despite the fulness of skirt bottoms we seem to be in no real danger of hoopirts, though fashion alarmists fill space in fashion journals with discussion of the threatened crinoline.

The encroachment of the trained skirt upon the province of the round skirt is more and more perceptible, and it is fairly safe to assume that by the time the winter season comes the trained skirt will have regained much of the vogue it has lost during the last year. The very full skirt fluted at the waist and adorned with much horizontal trimming was irreconcilable with the train, but the later models bore no such handicap, and women love the trailing skirt because it gives grace and length to the figure.

Horizontal trimmings, flatly applied or in the shape of flouncing, are still used, but, save in the case of lace or embroidery flouncing, these horizontal trimmings are very likely to be in self material or in something affording a little contrast. Tailors accomplish excellent results in making

walking skirt and is hailed with pleasure; for the skirt, close over the hips and rippling at bottom into graceful though extreme fulness, is the most attractive walking skirt model that has ever been devised.

Tunic skirt effects are having a pronounced vogue, although, so far, only the famous French makers have exploited them vigorously, and they have not become common. The bell shaped tunic, shortest at the sides and falling over an underskirt or a deep flounce set on a skirt foundation, is the model most often seen in broadcloth and other wools, and variations upon this idea, with trimmings of lace, are used for the sheer materials.

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cut, shows but one of the many variations upon this idea, for the lace coat, in one form or another, is a feature of the season's modes; and any evening one may see such

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